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ABSOLUTELY, MR. HUGHES!

DO YOU remember, Mr. Elwood Hughes, that I devoted an editorial to defend your attitude toward Olsen and Johnson, when this comedy team put on the Grandstand Show, and there was Much Ado About Nothing (minus a Shakespearean inference) in connection with their style of show and comedy? Mr. Hughes, you have now provoked me into giving you another editorial, but this time, I do not agree with your attitude, nor your reference to motion pictures as published in the Toronto Daily Star, Sat. Sept. 9th, in which you are quoted as saying, *"Where else in the world will you see more for 50 cents — compare it to a 70-cent price for a mediocre movie."*

First, those who paid \$2.50 to see the Grandstand Show only, also paid an additional fifty cents to get entrance into the exhibition grounds. This made their price of admission \$3.00. The cheaper seats also had the additional fifty cent entrance fee to pay to get in. It is my opinion that the public which pays for the Grandstand Show should not be obliged to pay the additional fifty cents. Holders of Grandstand tickets should be admitted to the exhibition grounds free.

A rental charge is levied on those who have concessions. Yet, the exhibitors, having paid for their space, cannot do any trade with potential customers unless the customers pay an admission fee to come into the Exhibition Grounds for the privilege of trading or seeing the various shows and exhibits. Therefore, if a fee must be charged, it should be a minimum fee, and since the Canadian National Exhibition comes within the category of Trade, of Good Public Relations, since it is not only a civic, a national, but an international exhibition, I see no reason for increasing admission prices to provide, in your words, for "a nice nest egg for our future plans."

The Canadian National Exhibition, or Exposition (as Danny Kaye insisted on calling it) is Canada's largest Annual Show. But it is a Show, and you, Mr. Hughes, as its general manager, are really a showman — absolutely, Mr. Hughes.

Therefore, I am going to talk to you as one exhibitor talks to another. Why do you compare your 50 cent admission price to a 70 cent price for a "mediocre picture"? It may interest you, Mr. Hughes, to know that the pictures which you have grouped under the 70 cent classification as "mediocre," cost millions of dollars to produce, and represent world-famous stories, or plays, by internationally famous authors, directors, producers and stars.

You are aware of the hokum which one sees on the Midway. The public not only pays an admission of fifty cents to get into the CNE, but the public pays to get into the shows on the Midway, which established a record in cash receipts this year. It would have been just as easy for you to have compared the 50-cent admission with the Midway Shows, if you were looking for a comparison, not that I am averse to the Midway, the Exhibition would be dull without a Midway, but why search a comparison out of the field of the entertainment which you are selling?

I think your remark about "70-cent price for a mediocre picture" is an unwise remark for a man in your position. It is an insulting remark in its reference to the motion picture industry, which, through its taxes, helps to pay for the operation of the Canadian National Exhibition and for your services.

You have inferred that motion pictures are mediocre entertainment, and I do not know by what knowledge and experience you have designated yourself as a movie critic.

There is in show business a code of honour: a kind of Gentleman's Agreement: Showmen do not knock each

other's shows, and rarely will a showman, unless he is a foolish one, give a press interview which disparages another showman's product or theatre.

Showmen consider the Exhibition pretty stiff competition with what they have to offer. But they do not complain; they arrange to have out-of-town friends stay at their homes, they entertain them, and they see that they get out to the Canadian National Exhibition.

You have never heard of a showman starting up a publicity or propaganda campaign to stimulate a home-town exhibition in order to compete with the Canadian National Exhibition at Toronto, and you know that showmen are very community and town-conscious, and leading publicity merchants whose services are largely utilized in various local campaigns.

May I remind you, Mr. Hughes, that millions of people patronize motion picture theatres because they enjoy motion pictures. While I am on this subject, please tell me where the public can secure as much for as little money, in comfort, cleanliness, luxurious surroundings, and entertainment value as they do in a Motion Picture Theatre?

There are thousands of Showmen who are not going to enjoy your public statement concerning motion pictures; many of these have not the opportunity which I have, of publishing what they think about your "mediocre" designation of motion pictures, nevertheless they will talk about it among themselves and to other people, and incidentally, the publicity which appeared in the press in connection with a certain painting was in very bad taste, and if the Art Gallery at the exhibition is obliged to stimulate attendance through such publicity, it would be better not to have an Art Gallery at all, absolutely, Mr. Hughes.

— The Editor.



"ANNIE GET YOUR GUN" (Tech.)

"FATHER OF THE BRIDE"

"DUCHESS OF IDAHO" (Tech.)

"NEXT VOICE YOU HEAR..."

"SUMMER STOCK" (Tech.)

"STARS IN MY CROWN"

"THREE LITTLE WORDS" (Tech.)

"CRISIS"

"THE ASPHALT JUNGLE"

KING SOLOMON'S MINES" (Tech.)

"A LIFE OF HER OWN"

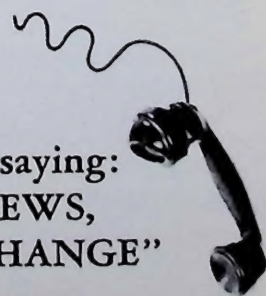
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12 SEP. 2014

RAY PRESENTS



WHEN we visited the Variety Club last Saturday night, we found only two attendants there. By we, I am referring to Mr. and Mrs. Mervyn Goldstone, Mr. and Mrs. Larry Druxerman and myself. Where were all the members and their guests who could enjoy the comfort of these clubrooms for which the Canadian Picture Pioneers would give two of their eyeteeth, and which many other organizations would consider as "a bit of heaven"?

Such a waste of comfort, warmth-of-setting, facilities for comradeship, relaxation and what an expense for well-appointed rooms which are empty.

My mother always taught me that guests should refrain from criticizing, either the home of their hosts, the behaviour of their hosts, or the food which their hosts served. Guests should never enter a debate on a controversial subject with their hosts, for such conduct by a guest is an indication of bad manners.

Remembering what my dear mother taught me, my mother who had an instinct for good manners, who always said and did the right thing naturally, I hope that the members of Variety will not consider my lament concerning their unvisited Clubrooms as a criticism, but rather as a compliment to the comfort of the surroundings which offer so much to Variety members.

SEATED upon one of the commodious divans, with its eye-resting colour, and its back-supporting luxuriousness, we prepared to relax after a noisy two hours spent over dinner in one of Toronto's new restaurants and cocktail lounges, where there is never a silent moment, and the band and singers are intent on offering competition to any attempt at conversation.

Abe Cass of Columbia Pictures arrived and joined us, and after an exchange of greetings, Abe told us that he had called on Ted Gould of MGM, who was recovering from a long illness, that he looked well was talking about returning to active service again with MGM.

Then along came Jerry, Abe's son, with his fiancée Eleanor Posen. Jerry asked me why I had overlooked an important 20th-Fox event, the birth of a child to Mr. and Mrs. Pete Myers, last Friday. I explained to Jerry that *The Digest* had all of its copy in earlier than usual, because of the Monday Holiday on which *Digest* and printing offices were closed. The explanation appeared to be satisfactory, and Jerry talked about the baby with enthusiasm. One would imagine he was selling 20th-Fox pictures. Congratulations to Pete and his wife, to Daisy and Mark Hirsch, grandma and grandpa respectively, not overlooking Bobby Myers, of Famous Players, uncle of the newly-born infant. Bob left on his holidays Friday afternoon, having seen his brother through the strain of the coming birth.

THEN along came George Degnon, formerly Canadian Publicity and Exploitation representative of RKO. I was happy to see George who has so many friends in Canada, and who is still a resident at the Royal York Hotel, Toronto, although no longer associated with RKO. George asked about Leo Devaney, about Ned Depinet, Barret McCormick, Leon Bamberger and said, "Grand fellows, a fine organization", and this from a man who is no longer an employee of the RKO company.

We are all hoping that George Degnon will connect with something good, something worthy of his enthusiasm and showmanship ability, for we all think that George is a "grand fellow."

The little circle was growing larger, for in came Cass and his little lady, having satisfied their hunger, after a few hours at the Canadian National Exhibition, disposed of what looked like deluxe club sandwiches, went over to the piano and played some tuneful melodies.

I looked at Mrs. Larry Druxerman, Mrs. Mervyn Goldstone, Mrs. Irving Siegal and Miss Eleanor Posen and I thought it would be difficult to find more beauty in a crowded room of ladies.

BEING Show Folks, the conversation drifted to pictures, and this became a spark plug to reminiscences. Jerry asked us if we had read about Mrs. Vernon Solomon's encounter with a bear up at Blind River, where the Solomons operate the Palace Theatre. She was taking a walk in the woods, and had carried a hatchet along with her as a precaution, when turning a corner in the woods she came face to face with a bear. Without a moment's hesitation she struck the bear a hard blow on the face with the hatchet, whereupon the bear, as much surprised as Mrs. Vernon, took to its heels, and Mrs. Vernon took to hers, both going in opposite directions. It is an exciting story which was recounted in the press, and on the radio, and it proved that there are still a few hatchet-swinging Carriac Nations left in the world.

I wondered whether I, so brave with words, would have had the instinctive good sense to swing out with an axe if suddenly brought face to face with a bear in the woods, or whether I would have dropped dead with fright? Dead is the answer.

I wonder if the wise elder Solomon would have shown more good sense than young Mrs. Vernon Solomon? Which reminds me to ask you whether you believe that good sense and brains are always dressed in pants?

This subject of pants is very fresh in my mind, because only last week I was discussing a picture-deal with Joseph Marks, Canadian General Sales Manager of Selznick Alliance, and he said to me, "If only you were born to wear pants." It is not the first time I have heard this wish expressed, I know it is intended for a compliment, but if you analyze it, is it a compliment, ladies and gentlemen?

I HEARD it in my association with motion pictures when I was still in my teens. Surely even my enemies will admit that even now I have not an unpleasant face and figure, and in those teen days I must have had some Sex Appeal. Why then has this wish pursued me up the years of my life, "If only you wore pants."

Nevertheless, all hail, Mrs. Vernon Solomon, may your swing never grow weaker, nor your sex, and let this be a lesson to wolves, also, that there is today no weaker sex, for Mrs. Vernon Solomon has shown both sexes how to bury the hatchet.

Time gives us all the opportunity to even up the score, and my family now has a Ray Lewis who wears pants, my grandson. I am looking ahead to the years when he will be a Showman, for the indications point that way, and I can hear exhibitors say, "Is Ray Lewis still alive?", referring to him, "she must be over a hundred."

BUT here I am wandering into the next half of the century, when the setting is Variety Club and the year still 1950, the month and the year when Morris Stein, Chief Barker and Jack Chisholm, Little Big Chief presented Danny Kaye with a life membership in the Toronto Tent of Variety International, as a tribute to his fine work last year for Variety Village.

(Continued on Page 8)

Toronto and District

BILL PRESS

THE committee headed by Chairman F. C. Dillon and Vice-Chairman Arch H. Jolley has performed a real job in organizing many details for the Citation Dinner of Toronto Variety Tent No. 28 in the concert hall of the Royal York Hotel on Sept. 14.

Government bigwigs will be among the many guests for the presentation of the grand award by International Chief Barker Marc Wolf of Indianapolis in recognition of the Tent's achievement in founding the Variety Village.

* * *

The unveiling of the stone of the late Samuel Glazier, associated for many years with Columbia Pictures, will be held at Memorial Park, Toronto at 2 p.m. on October 8th.

* * *

Danny Kaye swept the Canadian National Exhibition crowds off their feet as the headline attraction of the grandstand show which was produced by Leon Leonidoff, one-time ballet master of the old Regent Theatre in Toronto.

In his great performance, Kaye mentioned his last picture, "THE INSPECTOR GENERAL" and casually mentioned his next screen production which he called "IN OLD VIENNA". Danny told the throng in the huge grandstand that a number by the Toronto choristers in the CNE revue would be included in his next film, according to current plans.

Kaye stepped out of character in his finale by putting in a word for world peace. "How much better it would be," he commented, "if people tried to make everybody happy, such as we are doing in this show, rather than causing trouble between nations."

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The son and heir of Joseph Marks, SARO'S general manager, is due for his Bar Mitzvah which will be celebrated on September 23rd. Young Mr. Howard Marks recently completed a successful stint in the company's Toronto office during the summer vacation and is reported to be trodding heavily in his father's footsteps.

* * *

After two full months with its Summer Film Festival, the International Cinema, Toronto, opened its fall bookings on Labor Day with "THE HAPPIEST DAYS OF YOUR LIFE", incidentally returning to a single-bill policy after playing twin programs for the revival schedule.

* * *

Lou Consky, proprietor of the Molou Theatre at Haliburton, is having a difficult time because of the condition of his son but he has been carrying on bravely with theatre operations.

When Lou Consky attended the annual meeting last November at Toronto of the Motion Picture Theatres Association of Ontario, his boy Stanley had been burned in a gasoline accident from which he has not yet fully recovered. The child happened to be standing near an automobile at Haliburton as it was being refueled and the gasoline caught fire.

The child was rushed to the Sick Children's Hospital in Toronto for emergency treatment. He still requires blood transfusions.

* * *

When the Palace Theatre, Hamilton, played "THE OUTRIDERS", a guest appearance was made on the stage of "Silver Chief", a trick horse from the Golden Bar-S Palomino Ranch at Dundas, Ont.

* * *

After settlement of differences with its projectionists which kept the theatre dark for a couple of weeks, the Century at Hamilton had a real celebration in the observance of the 10th anniversary of the opening of the house, under the direction of Manager Mel Jolley.

The attraction for the birthday, starting Sept. 2, was "THE GUN-FIGHTER."

* * *

The Labor Day feature at the Beaver Theatre at Minden in the Haliburton area was "SUNSET BOULEVARD" which proved to be the only Toronto holdover for the holiday week in its engagement at the University and Nortown Theatres.

* * *

Arch H. Jolley, executive secretary of the Motion Picture Exhibitors As-

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sociation of Ontario, carried out a speaking engagement when he was the guest of honor at the luncheon of the Rotary Club in the Daniels' Hotel, Prescott. Thirty-five members, including Mayor Jack Horan, heard the enlightening talk on the place of the film industry in the world today.

* * *

Don Gauld, Odeon's popular theatre supervisor, was married late in August to Laura Theodora Gallucci at Duluth, Minn. The Gaulds are back in Toronto after a short honeymoon in the States.

Don tells us that one of the guests at his wedding reception was Jimmie Cameron, FP Port Arthur supervisor, formerly at head office, Toronto.

Vancouver News

JACK REID, Vancouver Eagle-Lion manager, and his wife are celebrating their 25 years of married life on Sept. 26th. . . . A film exchange romance is the announcement of the engagement of Ted Ross, Eagle-Lion cashier, and Nora McHardy of MGM.

Paul MacEwan, Strand assistant manager, was on vacation in Hollywood. . . . Marge Brewer is managing the Vogue while manager Roy McLeod is on vacation south of the border. . . . Bill Myers Jr., Circle theatre projectionist, is the father of a boy, the Myers' second child.

Elliott Brown, Odeon Theatre west Vancouver manager, will marry Doreen Fletcher, daughter of Howard Fletcher, owner of the Kingcrest Theatre, Vancouver, late this month.

Norman Duncan, Cinema manager, helped out with a column in the Vancouver News Herald when the sporting editor was on vacation. Theatre men say Norm is a better theatre man than columnist. . . . Nat Levant, Columbia, B.C. manager, is on vacation. . . . Joe Longo, RKO field manager, was here from Seattle working on publicity for Treasure Island playing the Orpheum.

Rank Reports Financial Position Improved By \$12 Million

The annual report of the J. Arthur Rank Organization for the year ending June 25th last issued in London, reports a financial position which "has been greatly improved."

When "trading profits" for the year are shown on a comparable basis with those of the previous year, an over-all improvement of more than \$12 millions is shown for the 1949-50 period.

Bank indebtedness has been reduced by approximately \$10 millions and total reductions in both funded and unfunded indebtedness of more than \$12 millions are reported.

Earnings, particularly of theatre operating companies, are materially higher than in the previous year. The upward trend at the box-office applies to overseas theatres as well as those in the United Kingdom and in his chairman's statement, Mr. Rank comments that "revenues in most territories have improved, particularly Canada."

Film production, Mr. Rank points out frankly, is still the problem.

"The annual investment (in production) is greater than the return which can be reasonably anticipated from the markets available to British films," he states. He again cites the excessive special taxation levied on the cinema in Britain as the reason. Annually, since 1944, the British film industry has paid in this special entertainments tax, more than \$100 millions.

Mr. Rank announces the continuation of the modified production program, now in effect. The Organization, during the year, did either all or the major part of the financing of twenty films. For the immediate future, special emphasis will be placed on aiding independent producers by financial, creative and technical assistance as well as by providing distribution facilities throughout the world, including Canada.

Heavy production losses of the past have been drastically reduced but for the 1949-50 year, described as a transitional one, still affect the final net results. For the J. Arthur Rank group of companies as a whole, therefore, a small decrease of \$375,000 in the final balance of profit and loss is reported.

M G M Rolling

This looks like an M-G-M year with "Father of the Bride" and "Annie Get Your Gun" the big cleanup hits to date.

Even their re-issues are doing business! "Blossoms in the Dust" the first Greer Garson-Walter Pidgeon co-starrer, which played three weeks this summer at the big Odeon-Toronto, is likewise doing holdover business on the circuit. It recently played an extra week at the Casino, Halifax, following an original 3-day booking. Picture in Technicolor, was originally released ten years ago. A new ad campaign featuring the story angles is helping.



J. ARTHUR RANK

American Negro Theatre Lauds Zanuck

The American Negro Theatre this week presented an award to Darryl F. Zanuck, Twentieth Century-Fox production chief, commending him "for serving humanity through the arts" with such anti-discrimination films as No Way Out, Pinky, and Gentleman's Agreement. The presentation was made Wednesday (13), at 9 p.m., on the stage of the Rivoli Theatre, where No Way Out is playing, by Austin Briggs-Hall, A.N.T. executive director.

Ottawa Football To Be Filmed

Ottawa Roughriders will have their games recorded on film once again this year, F. R. Crawley, president of Crawley Films Limited announced recently. Crawleys are slated to cover 16 games played by the Roughriders this season.

The films will be sponsored by Ottawa's unique Quarterback Club — an organization made up of over 1,000 Ottawa citizens interested in football. The club uses the films each week to study different strategy and formations. Usually some member of the team is present to explain the plays shown in the film.

The films will be shot in 16mm color by two Crawley cameramen.

First Film Concert Finished

Five of the world's most renowned musical artists have completed their performances before motion picture cameras in Music—Now and Forever, the first of a series of feature length film concert programs, it was announced by 20th Century-Fox, distributor of the films.

The artists who will be seen and heard in this unprecedented motion picture are Artur Rubenstein, Jascha Heifetz, Jan Peerce, Nadine Connor and Dimitri Metropoulos conducting the New York Philharmonic Orchestra. Deems Taylor has been engaged to do the narration for the film, which will show informal glimpses of the artists as well as their concert performances.

Designed to broaden the vistas of the nation's movie screens by bringing great music to the people, Music—Now and Forever, will be followed by other feature length concert films starring such internationally famous concert personalities as Rise Stevens, Grego, Platigorsky, Marion Anderson, Patrice Munsel and many others. All these great artists have heretofore been available only to select, limited audiences in the nation's concert halls.

Highlighted in many of the films will be unusual ballet sequences to be presented by noted impresario Sol Hurok, who is cooperating with World Artists in the production of the series.

A distinguished innovation in the progress of screen entertainment, this concert series was set in motion by Spyros P. Skouras, president of 20th Century-Fox Film Corp., who has maintained for many years that the taste of the American public is sufficiently mature to welcome such films. To prove this contention Skouras points to the success of another of his entertainment innovations, the present engagement of the New York Philharmonic Symphony Orchestra under Dimitri Metropoulos at the Roxy Theatre.

First Exhibition In 16 mm.

The Federation of Film Clubs whose president is Mr. Jean-Paul Le Pailleur, have organized the first exhibition of film in 16 m/m, movie cameras and projectors.

This exhibition will take place at the York Room of the Windsor Hotel, in Montreal, on October 24, 25 and 26.

His Worship, the Mayor of Montreal, has accepted to patronize the exhibition which will be under the honorary presidency of Hon. Paul Beaulieu, minister of trade and industry.

The companies interested in the audio-visual field will take part in this exhibition which will help publicize the latest developments in this industry.

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Views and Reviews

JACKIE ROSS

AN OPEN LETTER TO STANLEY KRAMER

Dear Mr. Kramer:

The editor of this publication, Ray Lewis, has a famous saying to the effect that she is a movie fan, not a movie critic. Contrary to that point of view, this department has been designed as a kind of editorial ballast—to review pictures critically. To date, we have managed to maintain this distinction without any difficulty; however, you, Mr. Kramer, have unwittingly upset our Digest appellation.

Last week I went to a trade screening of *The Men*, and, very honestly, I cannot speak of this film of yours as a critic. This week, at least, I too am a movie fan. The film is so utterly gripping, so absorbing, so probing that it would take critical faculties much tougher than these to withstand the pull, and remain objective. Suffice it to say, that this critic is not sufficiently hardened to the medium to have done so. Thus, this week, I am not writing a review of *The Men* as is customary. This, Mr. Kramer, is that old Hollywood phenomenon, a fan letter.

We have been reading considerable correspondence in the trade papers recently, all centering around the meaning of that illusive word, 'entertainment'. A number of prominent exhibitors and at least one recognized trade editorialist have put forth the view that the people don't want problems. To prove their point, they use a convincing-looking syllogism: people want escapist entertainment; problem-pictures (so-called) are not escapist entertainment; therefore, people don't want problem pictures. It works out very neatly, like a proposition in Aristotelean logic. The only trouble is that the theory doesn't square with the facts. (Bear with us, Mr. Kramer, if we seem to be veering off course; the connection between *The Greeks* and *The Men* may not be apparent but it is quite real).

First of all, these anti-realists are working from a false premise, namely that problem pictures are not escapist entertainment. If a film such as *The Men* lifts us out of the world in which we live and drops us so deep into another situation that we cannot untangle ourselves from those people and their problems until the last reel has unwound (and often long after we have left the theatre) what else can you call it but escapism? That experience contains the very essence of the word. Then take the other half of the phrase, 'entertainment'; it's a pretty limited view of the word 'entertainment' to exclude from that category anything that does not bristle with gags, legs and happy endings; and, it goes without saying, one which would raise the standards of our 'entertainment' so high that poor unfortunates like William Shakespeare would fall far below it and never be heard of again.

Of course, once you've started with a false premise, you can usually prove anything; but these misbegotten individuals aren't even able to corroborate their conclusion: that is, that people don't want problem pictures. I daresay that a Price Waterhouse audit on your Home of the Brave would be adequate proof of that.

So now we come to the fan part of this letter. In *The Men*, Mr. Kramer,

TRADE HEADLINES

Gradwell Sears returns to active duty with United Artists after illness.

Oscar R. Hanson back in Toronto after attending Monogram Conference in Hollywood.

Sol Lesser to provide 15 top-quality foreign films annually to 150 art-theatre chain in U.S.

Louis Berg, motion picture editor of *This Week*, selects 6 pictures to prove that "movies are actually getting better"—After European trip, Berg states U.S. producers now outstrip foreign rivals.

New terms of Anglo-American agreement ratified by Board of MPEA — calls for remittances up to \$17 million plus conversion into dollars of financing for British film production, purchase of films or Western Hemisphere distribution rights.

Wald-Krasna sign Jerome Weidman to write "Size 12" — their first under new RKO agreement.

COMPO establishes screening board to pass on all pictures submitted for showing in connection with war effort — also set Theatre Priorities Committee and Production Distribution Priorities Committee.

MPAA accepts 42% rental ceiling on American films in Italy.

Chicago ban on *No Way Out* has been withdrawn.

Report Max Kravetz to take over supervision of UA's foreign distribution — post vacated by Arthur Kelly.

Maurice Evans to make screen debut in *Kind Lady* opposite Ethel Barrymore at MGM.

you have come up with a film that is a deep, rich satisfying emotional experience. Carl Foreman has created characters that are three-dimensional without any new technological gadgets; Robert de Grasse has photographed their actions in such a way as to make them so close, so real, so naked that they seem to reach out and touch you physically; your wonderful cast of actors, particularly Marlon Brando have taken these characters off the script and translated them into flesh and blood. In itself, this is no mean achievement, but it is not the reason for this fan letter. Because best of all, Mr. Kramer, you have given lie to the 'escapist entertainment, anti-problem' crew. You have produced a picture about a very real problem with such expertness that it is bound to convince them in the only area they know—the boxoffice. And, in so doing,

you have, I am sure, been instrumental in stemming the regressive tide which threatens to swamp this industry in a morass of mediocrity; and, on the positive side, you have given encouragement to a large group of creative workers and critics and movie-goers who see a potentially great medium of expression hamstrung on a treadmill which can succeed only in breaking it.

The Men is, I think, that thing so often advertised and so little seen—a great motion picture. No doubt the millions who feel as I do will thank you with their dollars at the boxoffice. As for the critics, they have already placed their accolades on your masterpiece. It remains for the lost legions of movie fans to have their say and I'm sure I speak for all of us when I say thank you, Mr. Kramer; you have done us movie fans a great service.

Wanted: Underwater Actors

Hollywood actors who can perform under water are currently in great demand what with Cardinal's 20,000 Leagues Under the Sea, U-I's Mystery Sub and Monogram's Submarine School now in production.

Kurt Neumann, producer-director of 20,000 Leagues Under the Sea, is now in Florida setting underwater shooting in which he will employ 12 thespians accustomed to undersea clothing.

6 Classified Adult

The following pictures have been classified as "Adult Entertainment Only" by the British Columbia Censor Board: KISS TOMORROW GOOD-BYE (W-B), CONVICTED (Columbia), DESTINATION MURDER (RKO), DESTINATION BIG-HOUSE (Universal), PANIC IN THE STREETS (Fox), and UNION STATION (Paramount).

Brantford Exhibitor Dies

Ernest E. Mole, pioneer of theatre entertainment in Brantford, and manager for many years of the Capitol Theatre, died suddenly in London, Ont., Monday afternoon.

Fraternally, Mr. Moule was a 33rd degree Masson and a member of the Shriners. He was a member of the Rotary Club for over 30 years.

RAY PRESENTS

(Continued from Page 3)

By this time we are listening to the new generation of film salesmen talking about their recent trips, trying to find out who sold who, just like their elders, and I am thinking of Harvey Harnick who spent fourteen years of his sales career in Western Canada, when the plumbing was outside, and Harvey cried when he reached a town which had a basin in his room with taps and running water.

We had real old-fashioned Canadian winters then, and salesmen cracked the ice which had formed in basins and pitchers to take a wash.

"REMEMBER" I said to Abe Cass, "your sales trip in the West, you were gone from Sept. to Dec. 23rd, arriving in Calgary a day before Christmas Eve. Your portfolio was bulging with contracts, and you handed these over to Harry Allen who was then in charge of film sales for The Allens. You were prepared to spend Christmas in Calgary, when Harry said to you, "Do you mean to say you are not going on the road this afternoon?" You were ready to try Russian Roulette, but there was no gun available. Remember, your visit to Castor, Alta., you called on the exhibitor there who was reported as 'tough to sell'. He invited you to stay for supper, he bought all of your pictures, and when you thanked him for his hospitality and the business which he had given you, he replied, "That's all right, it is time one of our own people got a break!"

The exhibitor in question was what we call a member of the colored race, and we, who know Abe Cass, can understand how that exhibitor could easily have made a mistake. The story became an Allen Classic, and Abe enjoys telling it as much as they did.

JERRY Campbell's Drive-In Theatres' Popularity Contest finished with a dinner at the Royal York Hotel, with champagne for the winners and guests. Each of the winners was presented with a Bulova wrist watch and a trip to Toronto. Miss Eileen Seyler, the final winner, took the popularity contest for the Twin-Screen Drive-In, Dufferin St. Toronto. Miss Butteaux won at Sault Ste. Marie, Miss Clifford for Stratford, and Mrs. Mallard for Guelph. Miss Seyler will have a trip to Hollywood, all expenses paid for herself and a chaperon of her own selection. They will be entertained in Hollywood at the Paramount and 20th Century-Fox Studios.

The judges for the finals were Win Barron of Paramount Pictures, William Torgis of the Canadian High News and myself. It was not an easy job for the judges to make the final selection, all of the contestants were good-looking, they had charm and admirable traits. Miss Clifford lost out on just one point under Miss

Seyler. Attending the dinner were Mr. and Mrs. Jerry Campbell, Al Rosenberg of Kitchener, associated with Jerry in the Drive-In Theatre operations, Mr. and Mrs. Win Barron, Mr. William Torgis of High News, the four young ladies and myself. The camera man was present and recorded the event. Jerry Campbell is only thirty, but he has what it takes for show business, in addition, his wife and he are such a handsome couple, they have two children. They must be beauties.

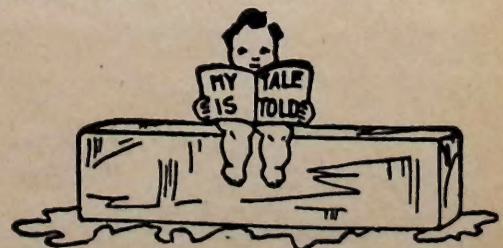
LAST week, I told you about Elsie, The Cow. By the time the time the Canadian National Exhibition had closed about 200,000 people had gone to see Elsie and her son, Beauregard. Receipts were about \$12,000, which was given to three charities.

May I tell you, that the name of Elsie's son is associated with the Battle of Bull Run, which battle took its name from a small stream which separates two counties in the state of Virginia, about 25 miles south-west of Washington. Two famous American battles were fought there during the Civil War. The first on July 1, 1861, when the Confederate Army commanded by Beauregard, with reinforcements of 8,000, and an army of 22,000 men, defeated the Union forces, 34,000 men under McDowell and drove them back on Washington, with a loss of 2,950 men.

BORDEN's selected an appropriate name for Elsie's son. As for Elsie, The Cow, she became a motion picture star in an RKO picture, Barret McCormick having given Elsie the clothes she wears.

Borden's presentation of Elsie is Good Showmanship. Barnum painted an elephant white, and made the elephant world-famous, if Borden's can do it with a cow, and get an attendance of 200,000 and Barnum can do it with an elephant, exhibitors can increase box-office receipts with good pictures.

I would like to see what exhibitors have done with even one picture which they have played this year. Send in your showmanship contest, the closing date, because of the Railway Strike, has been extended until Sept. 30th. Please.



**FINAL DATE OF OUR SHOWMANSHIP CONTEST SEPTEMBER 30th —
GET YOUR ENTRIES IN!**

Ciné-France nouvelles

par JEAN-PAUL LE PAILLEUR

DEPUIS des millénaires, des choses ont toujours été primordiales au bonheur des humains: du pain et des jeux.

Si le premier point n'a subi aucune atteinte par suite de la grève des cheminots, il n'en est point ainsi quand au second qui a provoqué de sérieux casses-têtes.

Dès qu'il fut évident que le grève du rail aurait lieu, le directeur de la distribution des films de Compagnie France-Film, M. Georges Arpin, se fit un point d'honneur d'assurer malgré les difficultés sans nombre, l'expédition aux exploitants de tous les films cédulés. Il a pleinement réussi son travail à la grande satisfaction des quelques 250 clients réguliers.

Sur le nombre imposant des salles alimentées par France-Film une seule n'a pu obtenir ses films, le cinéma Stella de Parent, dont le seul moyen de communication est le rail.

Deux salles du Nouveau-Brunswick n'ont pareillement pu jouer leurs films à temps lors de la première semaine de la grève du rail. Mais ces contretemps ont par la suite été corrigés, et tous les cinémas desservis par France Film ont pu obtenir tous leurs films.

Deux films français récemment présentés au Festival de Venise, "Orphée" et "Rendez-vous avec la chance", viennent d'être achetés par la Compagnie Cinématographique Canadienne et seront distribués au Canada exclusivement par France-Film. Ces deux productions avaient été choisies par la France parmi nombre d'oeuvres les plus susceptibles de traduire les tendances actuelles du film française.

Le film canadien "Lumières de ma ville" réalisé aux studios des Renaissance, à Montréal, serait lancé le 16

septembre simultanément au Saint-Denis et au Cinéma de Paris de Québec. La veille, au Saint-Denis, il y aurait cependant Grande Première et en même temps ouverture officielle de cette salle, qui, renouée entièrement, se révèle la plus somptueuse de la métropole. Il est bon de rappeler que "Lumières de ma ville" est le plus bel effort des Canadiens pour créer un cinéma qui, à l'étranger, caractérisera vraiment le Canada. Tous les techniciens et tous les artistes du film sont des Canadiens. On a souvent posé la question: "Les Canadiens peuvent-ils réaliser des films de long métrage sans faire appel à des techniciens étrangers?" C'est la réponse la plus probante qui soit. Tous, le directeur de la production, Roger Garand, le metteur en scène, Jean-Yves Bigras, le directeur de la photographie Roger Racine, le cameraman José Mena, l'ingénieur du son Yves Lafond, l'auteur du scénario, Jean-Marie Poirier, le dialoguiste Rudel Tessier, tous sont des Canadiens laissés à leur initiative, pour réaliser un film dont on dit déjà beaucoup de bien. Ses visages, son langage, ses tableaux, sa vie sont incontestablement de "chez-nous". Il sera des plus représentatifs lorsqu'il fera le Tour du Monde, car il a tout pour être qualifié de film international.

Trans-Canada Showings

Use This Information As Your Guide on Release Dates

TORONTO

DOWNTOWN

So Young So Bad (UA) and Beauty On Parade (Col.).

EGLINTON-VICTORIA

It's In The Air (Astral) and Looking On The Bright Side (Astral).

IMPERIAL

Second Week. Fancy Pants (Para.) Technicolor with Bob Hope and Lucille Ball.

UPTOWN

Saddle Tramp (E-U) Technicolor with Joel McCrea and Wanda Hendrix.

ODEON-CARLTON

Second Week. Louisa (E-U) with Ronald Reagan and Ruth Hussey.

INTERNATIONAL CINEMA

Second Week. The Happiest Days Of Your Life (EL) with Alistair Sim.

TOWNE CINEMA

Second Week. A Song To Remember (Col.) Technicolor with Cornel Wilde and Merle Oberon.

UNIVERSITY-NORTOWN

The Black Rose (20th-Fox) Technicolor with Tyrone Power and Orson Welles.

SHEA'S

Second Week. The Flame And The Arrow (WB) Technicolor with Burt Lancaster and Virginia Mayo.

LOEW'S

Second Week. Duchess of Idaho (MGM) Technicolor with Esther Williams and Van Johnson.

HYLAND

Traveller's Joy (EL) with Googie Withers and John McCallum.

SAINT JOHN

PARAMOUNT

The Black Rose (20th-Fox) Technicolor with Tyrone Power and Orson Welles.

CAPITOL

In A Lonely Place (Col.) with Humphrey Bogart and Gloria Grahame.

STRAND

One Way Street (E-U) and Shamrock Hill (EL, Hollywood).

MONTREAL

CAPITOL

The Lawless (Para.) with Macdonald Carey and Gail Russell.

IMPERIAL

Second Week. In The Foreign Legion (E-U) and State Penitentiary (Col.).

LOEW'S

Three Little Words (MGM) Technicolor with Fred Astaire and Red Skelton.

ORPHEUM

Sixth Week. So Young So Bad (U-A) and Destination Murder (RKO).

PALACE

Second Week. Sunset Boulevard (Para.) with Gloria Swanson and William Holden.

SNOWDON-OUTREMONT

Second Week. Louisa (E-U) with Ronald Reagan and Ruth Hussey.

AVENUE

Kind Hearts and Coronets (EL) with Alec Guinness.

PRINCESS

Second Week. The Flame and the Arrow (WB) Technicolor with Burt Lancaster and Virginia Mayo.

VANCOUVER

CAPITOL

Second Week. Fancy Pants (Para.) Technicolor with Bob Hope and Lucille Ball.

PLAZA-FRASER

In The Foreign Legion (E-U) and Niagara Falls (SARO).

ORPHEUM

Three Little Words (MGM) Technicolor with Fred Astaire and Red Skelton.

STRAND

Second Week. The Black Rose (20th-Fox) Technicolor with Tyrone Power and Orson Welles.

VOGUE

Second Week. Louisa (E-U) with Ronald Reagan and Ruth Hussey.

STUDIO

Second Week. The Chiltern Hundreds (EL) with Cecil Parker.

CALGARY

CAPITOL

My Blue Heaven (20th-Fox) Technicolor with Betty Grable and Dan Dailey

PALACE

The Furies (Para.) and Armored Car Robbery (RKO).

GRAND

Winchester 73 (EU) Color with James Stewart and Shelley Winters.

STRAND

Rock Island Trail (Repub.) Color with Forrest Tucker and Adele Mara.

WINNIPEG

CAPITOL

My Blue Heaven (20th-Fox) Technicolor with Betty Grable and Dan Dailey.

GAITY

Saints and Sinners (London Films) with Kieron Moore.

LYCEUM

The Capture (RKO) with Teresa Wright and Lew Ayers.

MET

Second Week. Annie Get Your Gun (MGM) Technicolor with Betty Hutton and Howard Keel.

GARRICK

Panic in the Streets (20th-Fox) with Richard Widmark and Paul Douglas.

M.J.-A. DeSève, récemment entré, président de France-Film de Montréal et directeur général de la Compagnie-Cinématographique Canadienne, récemment entré d'un voyage à Paris, a salué avec enthousiasme les progrès de la production française. Il a eu discussions très fructueuses avec les producteurs français et il a acheté le choix, la crème des oeuvres récemment editées. Signalons quelques titres: "La Belle que voilà" avec Michèle Morgan et Henri Vidal, "Au Roy aume des cieux" avec la canadienne Suzanne Cloutier, "La Cage aux filles" avec Danièle Delorme, "Julie de Carneilham" avec Edwige Fenech, pour ne nommer que ces films.

La Compagnie France-Film vient d'acheter le grand succès français "La Nuit s'achève" qui vient de remporter le Prix du Meilleur film français au Référendum Cinématographique International de Vichy comportant l'attribution des "Célestins 1950", nouveaux "Oscars" français.

Sa formule toute nouvelle, en effet c'est le public qui a voté, a été riche d'enseignements; il est certains que l'année prochaine, producteurs français et étrangers seront nombreux à briguer les suffrages du public à Vichy, tout comme ils le font aux divers festivals de Cannes, de Venise ou de Locarno.

"La Nuit s'achève" montre pour la première fois à l'écran, une récente découverte scientifique: la greffe des yeux. C'est une histoire inédite, un film romantique dans le cadre coloré des paysages algéro-tunisiens avec Victor Francen, qui en l'occurrence a remporté la médaille d'or de la ville de Vichy, la belle danseuse Ludmilla Tchérina qui obtient le Prix de la meilleure interprétation féminine.

"La Nuit s'achève" est une réalisation de Pierre Méré.

STORAGE / ROUTE

They said he was *GUN-SHY...GIRL SHY...*
and the laziest man in Nevada!

*But...HE TAMED
THE TOUGHEST
RANGE WAR
in the WEST!*

UNIVERSAL-INTERNATIONAL presents

SADDLE TRAMP

COLOR BY

TECHNICOLOR

Starring

Joel McCREA • Wanda HENDRIX

with John RUSSELL • John McINTIRE • Jeanette NOLAN

Story and Screenplay by HAROLD SHUMATE • Directed by HUGO FREGONESE • Produced by LEONARD GOLDSTEIN



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